



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NOTES.

¶ The article by William Morris, which we print elsewhere, should interest his many admirers in this country. This is gradually becoming an age of "Morris" printing, and it is pleasing to note that the life of this man, who has done so much for the world of books, is surrounded by those things which make life worth living.

¶ The *Cosmopolitan*, masquerading in its gayly lithographed covers, gives us humor bordering on the grotesque, and with the artist's signature, it is really quite amusing. Fie, Irvington-on-the-Hudson, come in from the farms and the country, give us back the old badge of anarchy, that we may not mistake you for a can label.



¶ The attention given to lithography abroad by such artists as Whistler and Pennell will undoubtedly create a new interest in that medium. Their methods of drawing, by which the reproduction is a print from the artist's actual work, gives it a value almost equal to the etching.

It is only in the hands of the painter or etcher that the lithograph can be given the dignity it will require to obtain the attention of art lovers, and one watches every move being made here.

Mr Bowles gives us in the spring number of *Modern Art* a print from a pencil drawing by Mr Woodbury,—or rather prints,—for he explains at some length, "that in order to reproduce in such exact fac-simile, it is necessary for the piece of paper on which it is printed to pass five times through the press. Five separate stones, or rather zinc

'plates, their substitute sometimes, had to be made by the
'lithographer, one for each tint, or gradation of tint, made
'by Mr Woodbury with his black pencil, one for real black,
'one for the marks made by a little lighter touch of the same
'pencil, and so on down to the faint gray, made when it
'seemingly only drifted across the paper."

As a piece of commercial lithography all of this would be interesting but for the fact that the same process is in vogue in all shops, even to the printing of a wrapper for a cracker box.

One is inclined to wonder where Mr Woodbury obtained his black pencil, and whether he could with its delicate tints reproduce in exact fac-simile the lithograph.

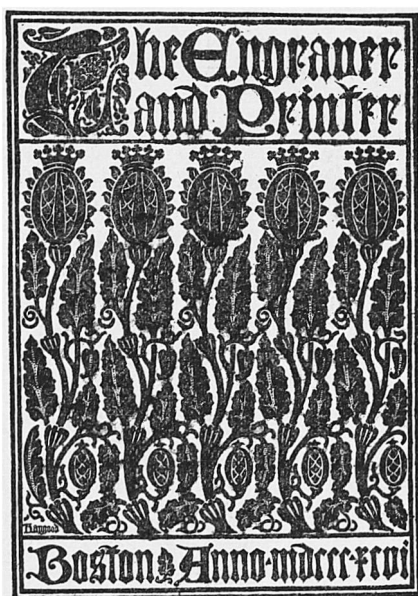
Is Mr. Bowles quite serious in this, or is it but a clever "ad" for Prang & Co.?



¶ The greatest praise that can be given Mr. McVickar's latest book, "The Evolution of Woman," Harper & Bros., is to say that it is nicely printed. Aside from that, it must prove disappointing to his many friends, aye, and admirers.

¶ The older publishing houses seem to give but little attention to the outer adornment of their books, in many instances allowing the stamp cutter to furnish his own design. Their younger competitors, are devoting much care to this part of

their publications, and many times give us wrappers that are charming. Designs quite worthy of notice are the last cover for *Modern Art*, by Bruce Rogers, and the cover for the *Engraver and Printer*, by Hapgood. These are both printed in black on a dark grey paper.



¶ Mr Berkley Updike gives pleasing evidence of the beautiful work he intends doing at the Merrymount Press, by his recent charming edition of Hans Andersen's story, "The Nightingale." The book is printed in a clear face, old style type, on Arnold's hand-made paper, and is bound in thin boards, with a loose wrapper of gray charcoal paper. Mr. Updike has quite appropriately followed the Japanese style of double sheets folded at the outer edge. The running heads are in a very large sized text, and are followed by numerals denoting the chapters. The illustrations, one of which we reproduce, are by Mary J. Newill of Birmingham, Eng., and are in strict harmony with the printed type.

Mr Updike also announces the publication of "The Altar Book," printed on Arnold's hand-made paper from "Merrymount" type, designed especially for this book by Mr. Bertram Grosvenor Goodhue, with seven illustrations by Mr. Robert Anning Bell, "surrounded and faced by fourteen borders by Mr Goodhue, and with about three hundred initials by the same hand. Preceded and followed by heraldic designs, engraved on copper by Mr Charles Sherborn of London." The volume is printed at the De Vinne

Press, New York, is bound in pigskin, and the edition is limited to three hundred and fifty copies.



In the Merrymount type Mr Goodhue has designed a letter well suited to the purpose for which it is intended. Aside from the lower case "t," which seems to be wrong font, it is very satisfactory. The borders and initials are also good. One does not recall just now another man whose decoration would have been in such perfect harmony with the illustrations by Mr Bell as is that of Mr. Goodhue. The combination is a happy one, and together they have made a well-nigh perfect book.

¶ On this page we reproduce two cover plates from London publications, the first by Laurence Houseman, for "The House of Joy," Kegan Paul & Co.; the second, by Paton Wilson, for "The Arcady Library," John Lane.

¶ Under the title of "20 Miniature Posters," by Aubrey Beardsley, Roberts Brothers publish the twenty title pages drawn by Mr. Beardsley for the "Keynote Series." Why they should be called posters we do not know, as such a title is certainly a misleading one. However, it is a whim of the public to term every one a poster artist whose drawings are a little out of the ordinary, and all of their productions posters.

¶ From Meyer Brothers, New York, we have received a number of French posters that as posters are truly ideal. No one has so well caught the spirit of modern poster art as the Parisians.

